

BASSOON

Concert Version:

**Darwin:
To Love the Earth**

**The Concert musical about the life of
Charles Darwin**

*by
Leslie Kleen*

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DARWIN: TO LOVE THE EARTH

*Instrumental Ensemble: **Piano, Flute, Oboe, Bb Clarinet, Bassoon, French Horn, Violin, Viola, Cello***

*Some musical pieces include more extensive spoken lines where the music stops, which are marked by fermatas followed by a double bar and a rehearsal mark (**A, B, C**, etc.). The conductor or leader of the instrumental ensemble will give a new downbeat at the double bar, and the ensemble should wait for that downbeat before continuing.*

Some of the short interludes are for a small ensemble. These are provided in score form – allowing the instrumentalists to see the other parts and relate to them more conveniently.

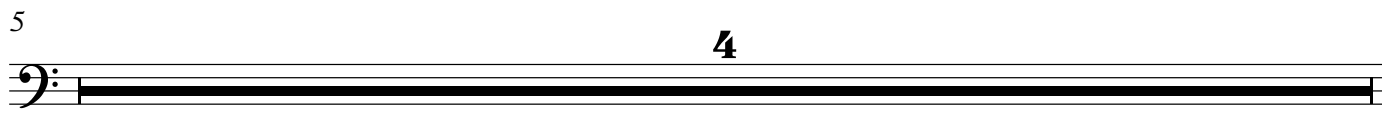
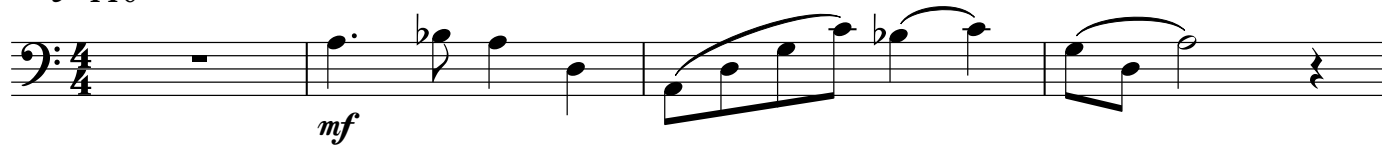
The musical pieces have two numbers. The number on the left side is for the concert version, the number in the center is for the complete musical. This is the concert version.

Bassoon

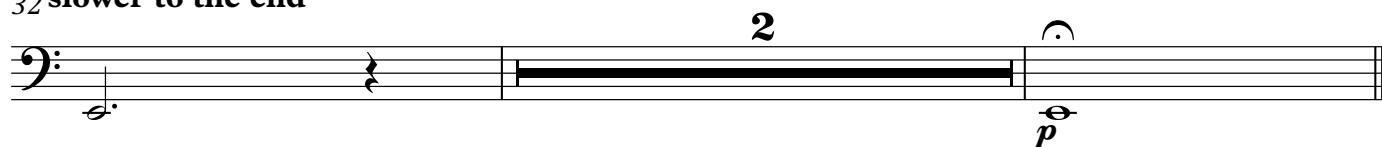
1-1

Instrumental Introduction

♩=110



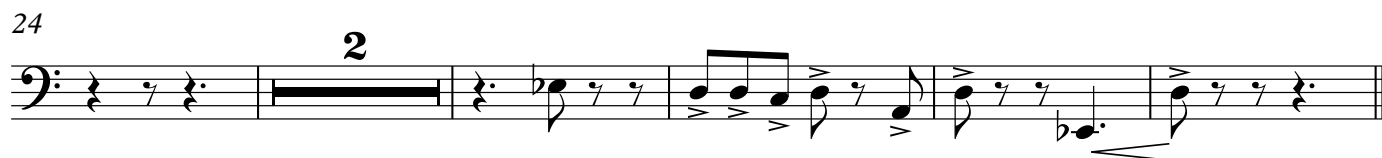
32 slower to the end



4 **1-2**
Bassoon

4-2
Interlude - The Beagle

$\text{♩} = 104$



We saw the sun rise

$\text{♩} = 100$

2

p

4

12

p

5

23

mp

2

13

42 $\text{♩} = 85$ **Slower**

p

2

The Elegance of the Grasses

$\text{♩} = 120$

The musical score is written for Bassoon in 3/4 time, key of B-flat major (three flats). It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 120 and a dynamic of *mf*. It features a melodic line with a slur over the first six measures, followed by a rest and then a series of eighth notes. The second staff starts at measure 11 and includes a dynamic of *mp*. It contains a triplet of eighth notes marked with the number 8. The third staff starts at measure 28 and includes a dynamic of *mp*. It features a triplet of eighth notes marked with the number 10. The fourth staff starts at measure 47. The fifth staff starts at measure 55 and includes a tempo marking of quarter note = 100 and a dynamic of *pp*. It features a melodic line with a slur over the last three measures, ending with a fermata.

mf *mp*

11 8

28 10

47

55 $\text{♩} = 100$ *pp*

The Day was powerfully hot

$\text{♩} = 100$

p

13

mp

32

mp

47

mf

I heard the most pitiable moans

♩=90

8

mf *mp*

13

mf

25

mf

36

f

2-6

Bassoon

5-3

9

I Receive Packages

♩=94

mf mp

13

f

29

mf

What Strange Pleasure

 $\text{♩} = 100$

7

23



3-3

Bassoon

5-5

11

I Began to Understand

♩=100

7 6

mf

18

10

mp *mf*

34

mp

39

2

3

mp

12

4-1

Bassoon

6-1

It was as if in the night

♩=100

2 2 5

pp *pp*

15

4 4 13

p

4-3

Bassoon

6-2

13

And from the summit

 $\text{♩} = 50$ (in one)

mf

3

3

8

9

22

2

31

5

6

45

8

3

mf

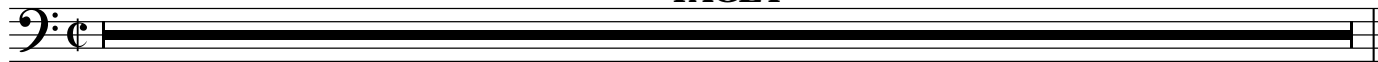
mf

14 **5-2**
Bassoon

7-1
A Moonlit Night

$\text{♩} = 65$

TACET



Bassoon

Interlude - Back Home

 $\text{♩} = 100$

musical score for Bassoon, Interlude - Back Home, measures 1-18. The score is written in bass clef, 4/4 time, with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems, each starting with a measure number (1, 6, 10, 14, 18). The first system (measures 1-5) includes a *mf* dynamic marking and a triplet of eighth notes. The second system (measures 6-9) includes a triplet of eighth notes. The third system (measures 10-13) includes a triplet of eighth notes. The fourth system (measures 14-17) includes a *p* dynamic marking and two triplet markings. The fifth system (measures 18-21) includes two triplet markings. The score ends with a double bar line at measure 21.

16

6-2

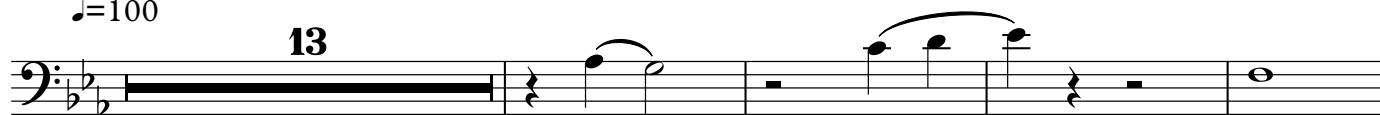
Bassoon

8-2

There were fossils

♩=100

13

*mp*

18



7-2

Bassoon

10-2

17

It is most curious

$\text{♩} = 80$

p

6

12

p

19

3

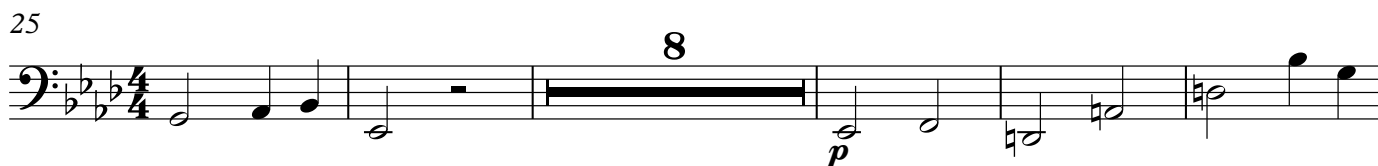
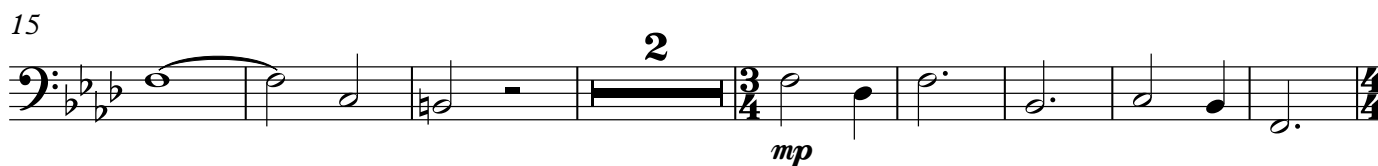
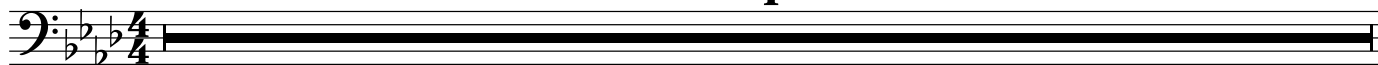
27

30

I knew how much I liked him

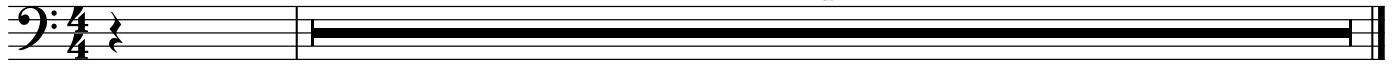
♩=90

4



♩=78

7



12-2
Interlude

$\text{♩} = 100$

Flute

Clarinet in B \flat

Bassoon

Viola

Violoncello

mp

mp

mp



5

Fl.

Cl.

Bsn.

Vla.

Vc.

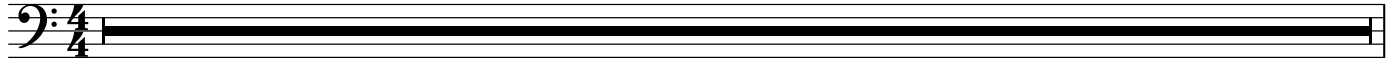
mp

Bassoon

I cannot say how happy

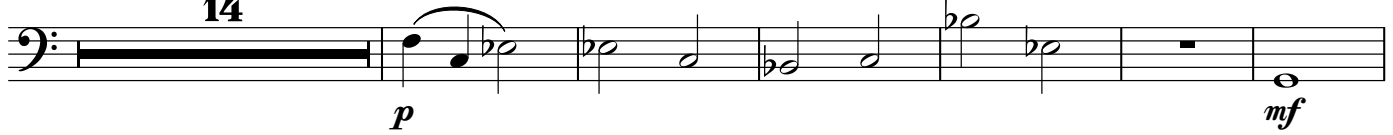
 $\text{♩} = 104$

5



6

14



26

8



41



14-1a
A Multitude of Beings

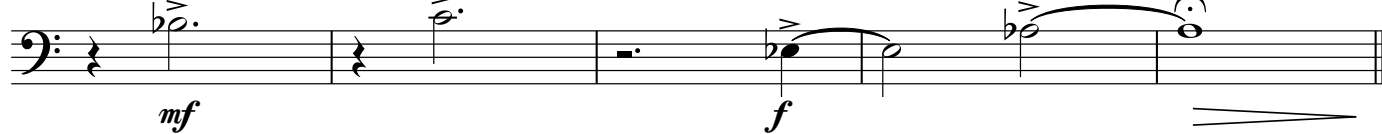
♩=96



10



14

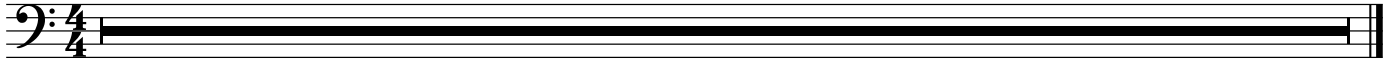


Bassoon

The long-continued accumulation

♩=112

TACET



♩=80

5

6

2

mf

14

♩=160

mp

24

6

11

44

mf

10-4

16-3

25

Bassoon

Pain

$\text{♩} = 118$
mp

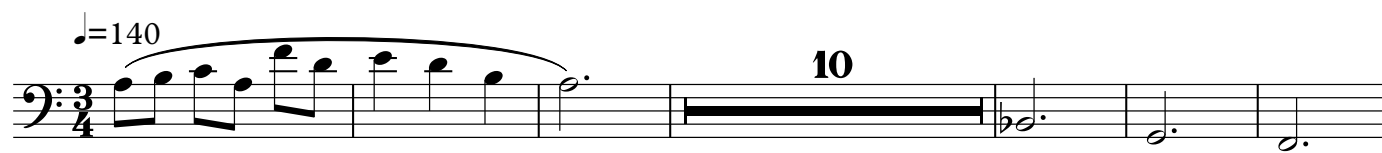
12 **2** **21**
pp *mp*

41
mf *mp*

49 **2**
mp

$\text{♩} = 100$ *Slower*
58 **A**
pp

But the presence of suffering



17

29 **Broadly** ♩=100

16-5
Interlude

♩=120

Flute

Bassoon

Violoncello

mf

f

3



6

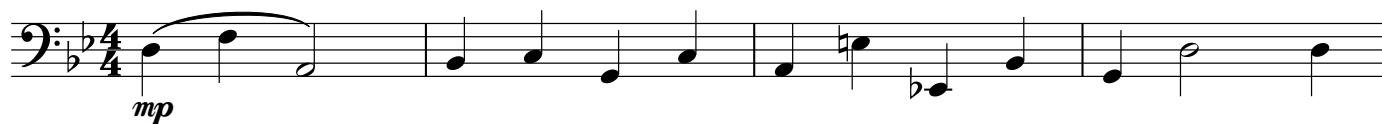
Fl.

Bsn.

Vc.

The Power of our love

♩=88



5



12



20



28



44



11-3

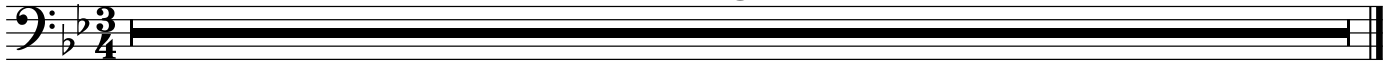
Bassoon

17-2
Coda

29

♩=88

TACET



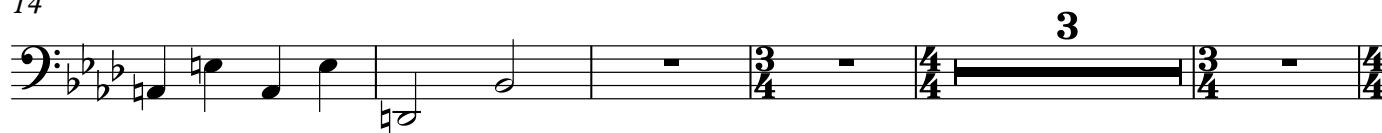
With all these exalted powers

 $\text{♩} = 110$ 

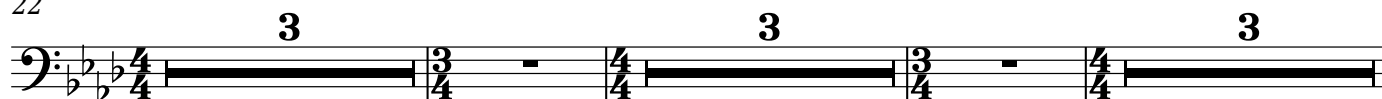
7



14



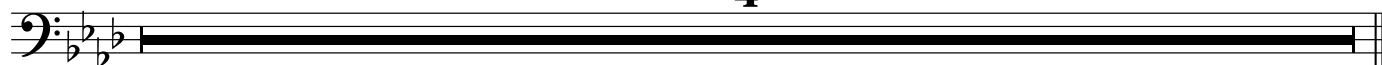
22



33

Ritard $\text{♩} = 100$

4



20-2
Interlude

♩=100

Flute

Oboe

Clarinet in B \flat

Bassoon

p

p

p

5

Fl.

Ob.

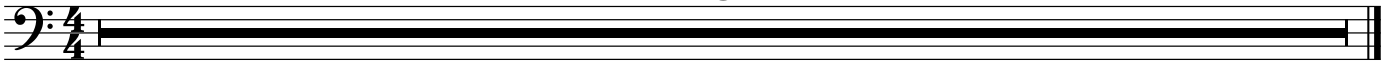
Cl.

Bsn.

Interlude

♩=90

TACET



Bassoon

If you could see

♩=94

3

p

5

5

16

2

3

25

2

2

32

♩=65

mf

2

40

3

4

mf

mf

52

mf

60

5

69

4

Bassoon

79

79

p *mf*

85 *rallentando*

85

23-2
Interlude

$\text{♩} = 100$

Piano

Clarinet in B \flat

Bassoon

Violoncello

mp

mp

4

Pno.

Cl.

Bsn.

Vc.

mp

7

Pno.

Cl.

Bsn.

Vc.

p

3

15-3 - tacet

